LOYOLA UNIVERSITY BULLETIN

Volume XXXV September, 1953 No. 7

COLLEGE OF MUSIC

SESSION BULLETIN

AND ANNOUNCEMENTS

1953 - 1954

LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS 18, LA.

LOYOLA UNIVERSITY BULLETIN

Vol. XXXV September, 1953 No. 7

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans"

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

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The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6363 St. Charles Avenue

New Orleans 18, La.

SESSION CALENDAR—1953-1954

FALL SEMESTER

Sept. 7, Monday.....Opening of the Fall Semester, Freshman Orientation week through Friday, September 11.
1:00 P.M. Placement Tests.

Sept. 8, Tuesday.....10:00 A.M. Placement Tests.

Sept. 9, Wednesday.....9:00 A.M.-4:00 P.M. Completion of Freshman Registration.

Sept. 10-11, Thursday and Friday .....Registration of Sophomores, Juniors and Seniors.

Sept. 12, Saturday.....Registration for Saturday Classes.

Sept. 14, Monday.....Lectures and classes begin. Fee for late registration.

Sept. 26, Saturday.....1:00 P.M.-5:00 P.M. Examinations for removal of conditions incurred.

Sept. 29, Tuesday.....Mass of the Holy Ghost.

Oct. 16, Friday.....Latest date for official withdrawal from courses.

Nov. 9, Monday.....Mid-semester examinations begin.

Nov. 26, Thursday.....Thanksgiving holidays, Thursday through Saturday.

Dec. 8, Tuesday.....Feast of the Immaculate Conception. University holiday.

Dec. 19, Saturday.....Christmas holidays begin after last class.

1954

Jan. 4, Monday.....Classes resumed.

Jan. 11, Monday.....Pre-registration counseling for Spring Semester, 1954.

Jan. 22, Friday.....End of Pre-registration counseling for Spring Semester, 1954.

Jan. 25, Monday.....Final examinations begin.

SPRING SEMESTER

Feb. 1-2, Monday and Tuesday — Mid-Session holidays.

Feb. 3, Wednesday — Opening of Spring Semester. Lectures and classes begin. Fee for late registration.

Feb. 12, Friday — Latest date for registration or schedule adjustment.

Feb. 13, Saturday — 1:00 P.M.-5:00 P.M. Examinations for removal of conditions incurred in the Fall Semester.

Feb. 19, Friday — Latest date for applications of candidates for degrees to be conferred in June, 1954.

March 1-2, Monday and Tuesday — Mardi Gras. University holidays.

March 3, Wednesday — Last day for official withdrawal from courses.

March 29, Monday — Mid-Semester examinations begin.

April 14, Wednesday — Easter holidays begin after last class.

April 20, Tuesday — Classes resumed.

May 14, Friday — Theses due in final form from candidates for degrees to be conferred in June, 1954.

May 24, Monday — Examinations for Seniors.

May 27, Thursday — Feast of the Ascension. University holiday.

May 31, Monday — Examinations for underclassmen.

June 5, Saturday — Commencement Exercises.

FALL SEMESTER

Sept. 13, Monday — Opening of the Fall Semester, Freshman Orientation Week through Friday, September 17.
2:00 P.M. Placement Tests.

Sept. 14, Tuesday — 10:00 A.M. Placement Tests.

Sept. 15, Wednesday — 9:00 A.M.-4:00 P.M. Completion of Freshman Registration.

Sept. 16-17, Thursday and Friday — Registration of Sophomores, Juniors and Seniors.

Sept. 18, Saturday — Registration for Saturday Classes.

Sept. 20, Monday — Fee for late registration. Lectures and classes begin.

LOYOLA UNIVERSITY

Founded in 1912

Member of the Southern Association of Colleges and Secondary Schools.
Member of the National Catholic Educational Association.
Member of the Jesuit Educational Association.
Member of the Association of American Colleges.

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COLLEGE OF MUSIC

Affiliated in 1932

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Ferdinand Dunkley, F.A.G.O.

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Marguerite Castellanos Taggart
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VIOLIN:
Ernest E. Schuyten, Mus. D.
Ella de los Reyes, Mus. M.

VIOLONCELLO:
Adolph Abbenante

CONTRA BASS:
To be appointed

FLUTE:
Harold Mueller, Mus. M.

OBOE:
M. Bottesini

CLARINET:
Paul Guma, Mus. M.

BASSOON:
Harold Blum, Mus. M.

FRENCH HORN:
Vincent J. Orso, Jr.

TRUMPET:
George A. Jansen

TROMBONE:
Milton Bush, Mus. M.

CHAMBER MUSIC:
Ella de los Reyes, Mus. M.

WOOD WIND ENSEMBLE:
Paul Guma, Mus. M.

BRASS ENSEMBLE:
George A. Jansen

OPERA:
Miguel Bernal J., Mus. Comp. M., Cant. Greg. D.

DEPARTMENT OF MUSIC THEORY

THEORY, COMPOSITION, MUSICOLOGY AND HISTORY OF MUSIC:

Ella de los Reyes, Mus. M., —Chairman
Guy F. Bernard, Mus. M.
Ferdinand Dunkley, F.A.G.O.
Ernest Huete, Mus. M.
Ernest E. Schuyten, Mus. D., F.N.C.

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Harold Blum, B.M.E., Mus. M.

BAND:

George A. Jansen

ORCHESTRA:

Harold Blum, B.M.E., Mus. M.

DICTION:

Marguerite Castellanos Taggart

THE COLLEGE AND ITS FACILITIES

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

MUSICAL ORGANIZATIONS AND AWARDS

Loyola University Symphony Orchestra The University Symphony Orchestra is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the

discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

Phi Beta Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts.

Phi Mu Alpha Phi Mu Alpha, Simphonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha, Simphonia, was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953.

Other Organizations Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda, and Glee Club.

Phi Beta Award The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by Phi Beta.

Sophomore Award An award of fifty dollars, applicable on tuition, is made annually by Phi Beta Fraternity to the Sophomore in the School of Music who has achieved the highest average for the year. The remittance will be made at the beginning of the student's junior year.

ADMISSION AND REGISTRATION

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace, notation, keys, scale construction in both Major and Minor modes and intervals.

Students desiring to enter the Freshman class will take a placement test before matriculation. The test will be in Theory of Music and Applied Music.

Advanced Standing Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

COURSES OFFERED

1. A four-year course with voice as a major leading to the degree of Bachelor of Music.

2. A four-year course with an instrumental major leading to the degree of Bachelor of Music.

3. A four-year course leading to the degree of Bachelor of Music Education.

4. A four-year course leading to a Certificate in Music.

Classification of Students Students in the College of Music are classified as follows:

1. Full-time Students. Students who are candidates for a degree and who take twelve or more semester hours per semester.

2. Part-time Students. Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

3. Certificate Students. Students who are candidates not for a degree but for a certificate in music which they will receive after the successful completion of the curriculum outlined in Part III of this bulletin (pg. 40).

4. Special Students. Students who are working towards neither a degree nor a certificate, but who are taking lessons in applied music or courses in the theory of music. Special students get no college credit for their work. However, they must take regular examinations, and their marks are kept on record.

Student Fees Fees are paid in two installments during each semester of the scholastic year. During the Fall Semester, 1953, the first installment is due on the date of registration, the second on December 1st. During the Spring Semester, 1954, the first installment is due on the date of registration, the second on April 15th. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

The following are the fees in the College of Music:

For Full-Time Students

Tuition and basic fees (per semester)	$150.00
Matriculation fee	5.00
Late registration fee (per semester)	5.00
Graduate Record Examination Fee	15.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Observation and practice teaching fee	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Locker rental (per semester)	1.00
R.O.T.C. deposit	20.00
Courses in the College of Arts and Sciences per semester hour	5.00
Rental of piano for practice (maximum 150 hours)	45.00

Rental of organ for practice (maximum 120 hours, including instruction time)	50.00
Rental and transportation of piano for senior recital	40.00
Science laboratory fee (per semester)	15.00
Applied music, thirty one-half hour lessons, depending upon the teacher selected, per semester, $52.00 or $68.00 or $86.00 or	100.00
Diction, fifteen one-half hour lessons, per semester	34.00
Books (approximate)	95.00
Sundries: mouthpieces, reeds, etc. (approximate)	20.00

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

For Part-Time Students

Tuition per semester hour	$ 12.00
Registration per semester	5.00
Matriculation	5.00
Library fee (per semester)	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date assigned for it, no matter what the excuse may be. Except for sickness no late examination will be given unless permission is obtained from the Dean prior to the regularly scheduled examination.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part-time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $9.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $7.00 per semester hour.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the Registrar's office for refunds, which will be made as follows:

Within first week of semester.....80%
One week to three weeks of semester.....60%
Three weeks to five weeks of semester.....40%
No refund after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily join the Armed Services or are drafted.

Student Housing The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

ADMINISTRATIVE PROCEDURE

Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions,

must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (60%-69%); F, failed (below 59%); FE, failure because of excessive absences; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F" no credit is given, but the number of semester hours in courses in which "F" is received is included in the total number of semester hours of courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the

part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Therefore, "cuts" are never allowed. Necessary or anticipated absences should be declared to the instructor beforehand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. A system of lowering the semester grades of careless students will be applied, the penalty levied will be commensurate with the number of absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. *These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare

cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined below in the Detailed Programs of Studies.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

PART I
PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAM OF STUDIES

MAJOR: VOICE

Freshman Year Subjects	Sem. Hrs.
Voice	10
Piano	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Chorus	1
Recital Class	1
English 101-2	6
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Voice	10
Piano	2
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Chorus	1
Recital Class	1
Foreign Language (Diction)	2
English 201-2	6
Philosophy 201-2	6
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Voice	10
Ear Training 301-2	2
Sight Reading 301-2	2
Harmony 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Chorus	1
Recital Class	1
Foreign Language (Diction)	2
Junior Recital	–
Philosophy 301-5-6	6
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Voice	10
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Recital Class	1
Foreign Language (Diction)	2
*Senior Recital	–
Philosophy 302-3	6
Theology 305-6 or 7	4

* Required for graduation.

MAJOR: PIANO

Freshman Year Subjects	Sem. Hrs.
Piano	10
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Chorus	1
Recital Class	1
English 101-2	6
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Piano	10
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Chorus	1
Recital Class	1
English 201-2	6
Philosophy 201-2	6
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Piano	10
Ear Training 301-2	2
Sight Reading 301-2	2
Harmony 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Chorus	1
Recital Class	1
Junior Recital	--
Ensemble I	2
Philosophy 301-5-6	6
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Piano	10
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Recital Class	1
Ensemble II	2
Accompaniment	2
*Senior Recital	--
Philosophy 302-3	6
Theology 305-6 or 7	4

* Required for graduation.

MAJOR: INSTRUMENTAL MUSIC

Freshman Year Subjects	Sem. Hrs.
Major Instrument	10
Piano	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Orchestra, Band, or Chorus	1
Recital Class	1
English 101-2	6
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Major Instrument	10
Piano	2
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
English 201-2	6
Philosophy 201-2	6
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Major Instrument	10
Minor Instrument	2
Ear Training 301-2	2
Sight Reading 301-2	2
Harmony 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
Ensemble I	2
Junior Recital	--
Philosophy 301-5-6	6
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Major Instrument	10
Counterpoint 303-4	4
Composition 301-2	4
Orchestration 301-2	2
History of Music 301-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
Ensemble II	2
*Senior Recital	--
Philosophy 302-3	6
Theology 305-6 or 7	4

* Required for graduation.

REQUIREMENTS IN APPLIED MUSIC FOR THE BACHELOR OF MUSIC DEGREE

As Set Forth by the National Association of Schools of Music

PIANO REQUIREMENTS

Entrance Requirements

To enter the four-year degree course in piano the student should be grounded in correct touch and reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, Op. 299, Book I; Heller, Op. 47 and 46 (according to the individual needs of the pupil); Bach, two-part Inventions and compositions corresponding in difficulty to—

Haydn, Sonata No. 11 G major No. 20 (Schirmer);
Mozart, Sonata C major No. 3, F major, No. 13 (Schirmer);
Beethoven, Variations on Nel cor Piu, Sonata Op. 49, No. 1;
Schubert, Impromptu Op. 142, No. 2, etc.

At the end of the second year the student should have acquired a technique sufficient to play scales and arpegii in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixths and in various rhythms. He should have acquired some octave technique and should have studied compositions of at least the following grades of difficulty:

Bach, some three-part Inventions.
Bach, at least two preludes and fugues from Well Tempered Clavichord.
Bach, dance forms from French suites and partitas.
Beethoven, sonatas or movements from Sonatas such as Op. 2 No. 1; Op. 14, Nos. 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.
Haydn, sonata E flat, No. 3 (Schirmer), Sonata D major.
Mozart, Sonatas Nos. 1, F major, or 16, A major (Schirmer ed.).
Mendelssohn, Song Without Words — such as "Spring Song," "Hunting Song," etc.
Liszt, "Liebestraum," transcriptions such as "On Wings of Song," "Du Bist die Ruh."

Schubert, Impromptu B flat.

Chopin, Polonaise C sharp minor, Valse E minor, Nocturne B major, Op. 31 No. 1.

Schumann, Nocturne F major, Novelette F major, Fantasiestucke, "Bird as a Prophet."

Some compositions by standard modern composers of corresponding difficulty.

The student should demonstrate his ability to read at sight accompaniments and compositions of moderate difficulty.

At the end of the fourth year the candidate must have acquired the principles of tone production and velocity and their application to scales, arpegii, chords, octaves and double notes. He must have a repertory comprising the principal classic, romantic and modern compositions which should include such works as:

Bach, Chromatic Fantasia and fugue, toccatas, organ transcriptions by Busoni, Tausig, Liszt, D'Albert.

Beethoven, later sonatas such as Op. 53, 57, and a concerto.

Brahms, Rhapsodie B minor, Sonata F minor.

Chopin, ballades, polonaises, fantasie, barcarolle, scherzi, etudes, preludes and a concerto.

Schumann, Sonata G minor, Faschings-schwank, Carneval, Concerto.

Compositions by standard American and foreign modern composers such as MacDowell, Grieg, Rubinstein, Moszkowski, Debussy, Ravel, Rachmaninoff and others.

Candidates must have had considerable experience in ensemble and should be capable sight readers.

VOICE REQUIREMENTS

Entrance Requirements

To enter the four year degree course in voice the student should be able to sing on pitch with correct phrasing and musical intelligence standard songs in good English (the simpler classics are recommended). He should also demon-

strate his ability to read a simple song at sight and a knowledge of the rudiments of music. Some knowledge of piano is urgently recommended.

At the end of the second year the student should have acquired a knowledge of breath control, principles of enunciation, and pronunciation as applied to singing, tone placement and the essentials of interpretation. He should demonstrate his ability to sing major, minor, and chromatic scales, arpegii, contrasting exercises for agility and for sustaining tone, and the classic vocal embellishments. He should demonstrate a knowledge of recitative, and the ability to sing one or more of the exacting arias of opera and oratorio and several standard songs from memory. He should also have acquired knowledge of one language in addition to English.

At the end of the fourth year the candidate for graduation should demonstrate the ability to sing the more difficult arias of opera and oratorio in English and in two foreign languages, a knowledge of recitative in both the free and measured forms, knowledge of the general song literature and the ability to give a creditable recital.

The repertory for immediate use should consist of at least four operatic arias, four oratorio arias, twenty classics and twenty modern songs.

The candidate should have completed two years of ensemble singing; he must also have completed sufficient piano study to enable him to play accompaniments of average difficulty.

ORGAN REQUIREMENTS

Entrance Requirements

To enter the four year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.

Mendelssohn, Sonatas No. II, IV, V.
Guilmant, Sonata No. IV.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue, B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Symphony No. V.
Guilmant, Sonata D minor No. 1.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

VIOLIN REQUIREMENTS

Entrance Requirements

To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the

performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

ORCHESTRAL INSTRUMENTS

Entrance Requirements

The entrance requirements for students of violoncello, viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

DESCRIPTION OF COURSES IN THEORY

Ella de los Reyes, Mus. M., Chairman

Accompaniment In the Senior year piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 2 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Introduction to Music 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 4 sem. hrs.

Conducting 301-302 Use of the Baton—Conducting of Part song with previous study and at sight. 2 sem. hrs.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part counterpoint. All species. Three part invention. 4 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 2 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation, melodic dictation continued. 2 sem. hrs.

Ensemble I Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 201-202 Principles of Chord Connection-root position, first and second versions. Harmonization of given basses and melodies. Dominant and Secondary Seventh Chords. Chords of the Ninth. Modulation. 4 sem. hrs.

Harmony 301-302 Modulation Continued. Alterations, Suspensions and Anticipations. Passing Notes, etc. Harmonization of given and original melodies. Keyboard Harmony. 4 sem. hrs.

History of Music 301-302 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies 4 sem. hrs.

Instrumentation 305-306 This course is intended for B.M.E. students. In the first semester instruction is given in the theoretical knowledge of strings, woodwind, brass and instruments of percussion.

In the second semester a practical knowledge of orchestration is acquired by actual transcription and scoring for various instrumental combinations. 4 sem. hrs.

Elementary Vocal Methods 301 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. Vocal-Elementary School. 2 sem. hrs.

High School Vocal Methods 302 The teaching of vocal music in the high school. Materials for the chorus and the glee club. Musical entertainment. Hints on the conducting of vocal organizations. 2 sem. hrs.

Instrumental Methods and Materials 301 The management and administration of instrumental organizations. The technique of teaching homogeneous and heterogeneous classes. The use of State free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming and equipping bands and orchestras are proposed and solved. Suggestions for successful management are given. 2 sem. hrs.

Observation and Practice Teaching 350 Students enrolled in this course devote at least one semester to directed observation, participation, conference with the supervisor and actual teaching. Not less than forty-five clock hours shall be spent in actual teaching. 4 sem. hrs.

Operatic Training 301-302 Study of stage routine, operatic roles with dramatic action Mise-en-scene. 6 sem. hrs.

Individual Instruction 303-304 Musical coaching of parts. 3 sem. hrs.

Operatic Repertoire 305-306 Final and complete preparation for performance. 3 sem. hrs.

Orchestration 303-304 Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Greig, etc. 2 sem. hrs.

Piano Pedagogy and Materials 307 Instruction in class and private piano teaching methods and materials. 2 sem. hrs.

Class Piano Methods 308 This is a required course for all seniors pursuing the Piano Teachers Course. It is a study of current piano methods and standard correlated material for piano teaching.
One hour per week for two semesters. Credit 2 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in Treble and Bass Clefs. Sight reading in two voices. 2 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the seven clefs. Changing of clefs. 2 sem. hrs.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

I—Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary. While previous Voice Training is not required, Voice Training must be taken during the first three years.

II Supervisor of Instrumental Music

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be supervisor of instrumental music, a student must complete the courses outlined in the appropriate program listed below.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass. Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the following distribution in the study of these instruments is recommended:

The study of minor instruments will begin in the Sophomore year according to the following plan:

Those majoring in a Brass Instrument:

In first semester: Brass I (Trumpet or Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Those majoring in Wood Wind Instruments:

In first semester: Wood Wind I (Flute, Clarinet, Saxaphones, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Junior Year:

Those majoring in Brass Instrument will select:

In first semester: Wood Wind I (Flute, Clarinet, Saxaphone, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Those majoring in a Wood Wind Instrument will select:

In first semester: Brass I (Trumpet, Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Senior Year:

All B.M.E. Students must take percussion.

III Piano Supervisor

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, 307, 2 semester hours, and class piano methods, 308, 2 semester hours. Other requirements are similar to those enumerated in the other Bachelor of Music Education programs of study.

PART II

PROGRAM OF STUDIES LEADING TO THE B.M.E. DEGREE

DETAILED PROGRAM OF STUDIES

MAJOR: VOICE

Freshman Year Subjects	Sem. Hrs.
Voice	6
Piano	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Chorus	1
Recital Class	1
English 101-2	6
History (USA) 201-2	6
Algebra 101—Trigonometry 105	6
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Voice	6
Piano	2
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Chorus	1
Recital Class	1
English 201-2	6
*Science (Biology, Chemistry, Physics)	8
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Voice	6
Piano	2
Ear Training 301-2	2
Sight Reading 301-2	2
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Recital Class	1
History of Music 301-2	4
Science (Biology, Chemistry, Physics)	4 to 8
History of Education 310	3
Educational Psychology 333	3
Physical Educ. 150-151	4
Theology 304	4

* A total of 12 semester hours is required of all students; there must be a minimum of 3 semester hours in biological science and a minimum of 3 semester hours in a physical science (Physics or Chemistry). The 6 additional semester hours may be distributed as the student elects in either biological or physical science. These requirements may be met with Bl. 101, Bl. 104, Bl. 105, Bl. 106, Ch. 101-2, Ph. 201-4, Ch. 103, and Ph. 103. Ch. 101-2 and Ph. 201-4 must be completed to the full 8 semester hours. Ch. 103 and Ph. 103 do not meet the requirements for teaching science.

Senior Year Subjects	Sem. Hrs.
Voice	6
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
Chorus	1
Recital Class	1
Grade Methods 301-2	2
High School Methods 303-4	2
Education 301-2	6
Education 351	2
Observation and practice teaching 350	4
Theology 305-6 or 7	4
Electives in Social Studies	6

MAJOR: INSTRUMENTAL

Freshman Year Subjects	Sem. Hrs.
Principal Instrument	6
Piano	2
Minor Instrument: Strings	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Orchestra, Band, or Chorus	1
Recital Class	1
English 101-2	6
History (USA) 201-2	6
Algebra 101—Trigonometry 105	6
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Principal Instrument	6
Piano	2
Minor Instrument: Wood-Wind or Brass	2
Minor Instrument: Strings	2
Ear Training 201-2	2
Sight Singing 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
English 201-2	6
*Science (Biology, Chemistry, Physics)	8
Theology 207-302	4

* Cf. note on Science under Freshman Year B.M.E. Voice.

Junior Year Subjects	Sem. Hrs.
Principal Instrument	6
Minor Instrument: Brass or Wood-Wind	2
Minor Instrument: Strings	2
Harmony 301-2	4
Counterpoint 301-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
History of Music 301-2	4
Science (Biology, Chemistry, Physics)	4
History of Education 310	3
Educational Psychology 333	3
Physical Educ. 150-151	4
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Principal Instrument	6
Minor Instrument: Strings	2
Percussion (First Sem.)	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
Orchestra, Band, or Chorus	1
Recital Class	1
Instrumental Methods 301-2	2
Education 301-2	6
Education 351	2
Observation and practice teaching 350	4
Electives in Social Studies	6
Theology 305-6-7	4

MAJOR: PIANO

Freshman Year Subjects	Sem. Hrs.
Piano	6
Elective Minor in Applied Music	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Chorus	1
Recital Class	1
English 101-2	6
History (USA) 201-2	6
Algebra 101—Trigonometry 105	6
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Piano	6
Elective Minor in Applied Music	2
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Chorus	1
Recital Class	1
English 201-2	6
*Science (Biology, Chemistry, Physics)	8
Theology 207-302	4

* Cf. note on Science under Freshman Year B.M.E. Voice.

Junior Year Subjects	Sem. Hrs.
Piano	6
Elective Minor in Applied Music	2
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Recital Class	1
History of Music 301-2	4
Science (Biology, Chemistry, Physics)	4
History of Education 310	3
Educational Psychology 333	3
Physical Educ. 150-151	4
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Piano	6
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
Chorus	1
Recital Class	1
Piano Pedagogy and Materials 307	2
Class Piano Methods 308	2
Education 301-2	6
Education 351	2
Observation and practice teaching 350	4
Electives in Social Studies	6
Theology 305-6-7	4

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Pepper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2 — Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Greig, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

Piano 303-304 S M See Sophomore Year, Piano Department.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

PART III

PROGRAM OF STUDY LEADING TO A CERTIFICATE IN MUSIC

GENERAL INFORMATION

This course is designed for special students who wish to concentrate their efforts in instrumental, vocal, or theoretical music only.

The length of the Certificate Course is usually four years. however, a student who has had advanced training elsewhere may upon examination shorten the prescribed four year period. The course includes a major subject and related music studies. The Music Theory requirements and the Applied Music requirements are the same for Certificate and Degree Students.

Any high school graduate who holds the above-mentioned Certificate in Music may obtain the degree of Bachelor of Music or the degree of Bachelor of Music Education by completing all other requirements for such a degree.

Those who wish to qualify for the Bachelor of Music Education must satisfy the requirements of the College of Arts and Sciences and the State Board of Education.

A Certificate student does not receive academic credit. However, his marks are recorded and will be translated into semester hour credits if and when the student qualifies himself for college credit and decides to complete his work for a degree.

DETAILED PROGRAM OF STUDIES

MAJOR: VOICE

Freshman Year Subjects	Sem. Hrs.
Voice	10
Piano	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Chorus	1
Recital Class	1
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Voice	10
Piano	2
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Chorus	1
Recital Class	1
Foreign Language (Diction)	2
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Voice	10
Harmony 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Chorus	1
Recital Class	1
Foreign Language (Diction)	2
Junior Recital	—
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Voice	10
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Recital Class	1
Foreign Language (Diction)	2
*Senior Recital	—
Theology 305-6-7	4

* Required for certificate.

MAJOR: PIANO

Freshman Year Subjects	Sem. Hrs.
Piano	10
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Chorus	1
Recital Class	1
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Piano	10
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Chorus	1
Recital Class	1
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Piano	10
Harmony 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Chorus	1
Recital Class	1
Junior Recital	—
Ensemble I	2
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Piano	10
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Recital Class	1
Ensemble II	2
Accompaniment	2
*Senior Recital	—
Theology 305-6-7	4

* Required for certificate.

MAJOR: INSTRUMENTAL MUSIC

Freshman Year Subjects	Sem. Hrs.
Major Instrument	10
Piano	2
Ear Training 101-2	2
Sight Reading 101-2	2
Basic Theory 101-2	2
Introduction to Music 101-2	2
Orchestra, Band, or Chorus	1
Recital Class	1
Theology 105-6	4

Sophomore Year Subjects	Sem. Hrs.
Major Instrument	10
Piano	2
Ear Training 201-2	2
Sight Reading 201-2	2
Basic Theory 201-2	2
Harmony 201-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
Theology 207-302	4

Junior Year Subjects	Sem. Hrs.
Major Instrument	10
Minor Instrument	2
Harmony 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
Ensemble I	2
Junior Recital	—
Theology 304	4

Senior Year Subjects	Sem. Hrs.
Major Instrument	10
Counterpoint 303-4	4
Composition 301-2	4
Orchestration 301-2	2
History of Music 301-2	4
Orchestra, Band, or Chorus	1
Recital Class	1
Ensemble II	2
*Senior Recital	—
Theology 305-6-7	4

* Required for certificate.

DEGREES CONFERRED

May 30th, 1953

BACHELOR OF MUSIC

Bessie Catherine Caruso

Robert Victor Ciccarelli

BACHELOR OF MUSIC EDUCATION

Marion Joseph Caluda

William Carl Scarlato

Marilyn Ann Tassin

Lawrence John Valentino

REGISTER OF STUDENTS

Session 1952-1953

Ainsworth, Elisabeth	Louisiana
Bagnetto, Jewel	Louisiana
Bernard, Donald	Louisiana
Bischoff, George	Louisiana
Blum, Sr. Madeline, S.B.S.	Louisiana
Bonnette, Kirby	Louisiana
Boudreaux, Claude	Louisiana
Boyd, James	Mississippi
Braden, Gertrude	Louisiana
Breithoff, Peter	Louisiana
Bucher, Dennis	Louisiana
Buchman, Sidney	Louisiana
Caluda, Marion	Louisiana
Cannizzaro, Peter	Louisiana
Carubba, Bro. Martial	Louisiana
Caruso, Bessie	Louisiana
Ciccarelli, Robert	New York
Copponex, Anna	Louisiana
Corso, Bessie Marie	Mississippi
Crane, Fred	South Carolina
Culicchia, Annette	Texas
Di Buono, Tecla	Louisiana
Emory, Patricia	Louisiana
Enders, John	Kansas
Gelder, Henrietta	Louisiana
Gelpi, Arthur	Louisiana
Guevara, Mrs. Elena	Cuba
Guma, Paul	Louisiana
Haar, Sr. Immaculata, O.S.B.	Louisiana
Harrigan, William	Louisiana
Harris, Nina Sue	Louisiana
Koffskey, George	Louisiana
Krebs, William	Louisiana
Laborde, Elizabeth	Texas
Laborde, Evelyn	Texas
Laborde, James	Louisiana
Lebeuf, George	Texas
Leclere, Irlee	Louisiana
Lopez, Teresita	Cuba
Maggiore, Charles	Louisiana
McDonald, Charles	Louisiana
Murphy, Lynn	Louisiana
Newsham, Lorraine	Louisiana

Navaro, Sr. Mary S.S.J.	Louisiana
O'Campo, Frances	Louisiana
Palmer, Mott	Louisiana
Paquette, John	Louisiana
Pendarvis, Louis	Louisiana
Phillips, Mercile	Louisiana
Richard, Jules	Louisiana
Russel, Emmet S.	Louisiana
Salvaggio, John	Louisiana
Scarlato, William	Pennsylvania
Sens, Charles Lee	Louisiana
Sharpe, Lynn	Louisiana
Sievers, Michael	Louisiana
Skinner, Edward	Louisiana
Spadaro, Rose	Louisiana
Stoma, Shirley	Louisiana
Sturcken, Rodney	Louisiana
Styron, Donald	Louisiana
Styron, Ronald	Louisiana
Suhor, Donald	Louisiana
Tassin, Marilyn	Louisiana
Valentino, Larry	Louisiana
Weingartner, Sr. Cecilia, S.S.N.D.	Missouri